

OCTOBER 2002

DESIGN TO INSPIRE

# HOUSE & GARDEN

A large, ornate red tassel hangs from a window. The tassel is made of thick red cord and features several decorative, carved wooden or metal pieces. The background consists of red curtains with a black floral pattern and a white fabric with a black floral pattern.

**60** PAGE SPECIAL  
TRADE SECRETS

Everything  
You Need to  
Know About  
Curtains

Fabrics & Finials  
Rods & Rings

Upholstery  
American, French  
& English Style

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# contributors

Thank you, Jonas Upholstery

**E**LEGANT CURTAINS and rows of pillowy white furniture make Jonas Upholstery's tenth-floor workroom in New York City look like a grand salon. Nonetheless, it has been a family business for four generations. "I even have a couple of fathers and sons working here," says Steven Jonas, who runs the firm with his brother-in-law, Chuck Berlin.

Jonas Upholstery has worked on furniture for Versailles and a period room in the Metropolitan Museum of Art, and for numerous legendary decorators. For this Trade Secrets issue, the firm made curtains and furniture and provided historical insight for several articles: "Everything You Need to Know About Curtains," page 101; "English Casual," page 152; "French Formal," page 162; and "American Classic," page 176.

At *House & Garden*, Sabine Rothman spent months researching, interviewing,



organizing the effort, and then writing. "I am always impressed by the decorators' knowledge—and their willingness to share it," says Rothman, who could now produce a dissertation on curtains. Thaddeus Kromelis scheduled shoots and wrote. James Shearron found locations and, working with Jonas, designed our curtain samples. Style editor Brooke Stoddard made an exhaustive search of the fabric world. Jenny Gavacs and Julia Lewis also wrote.

We wish there were room to list all the photographers, designers, and experts involved. The best we can do is offer a heartfelt thanks and let their work speak for itself. —JENNY GAVACS



Steven Jonas, left, sits among examples of Jonas Upholstery's myriad chair styles.

■ Chuck Berlin, above, oversees the art of curtains for the company.

# SPECIAL trade secrets

Schumacher's Arabesque silk taffeta, in coral, edged with JAB's Sharif silk #I-6098-212. Designers Guild Serang in lime, through Osborne & Little, for the undercurtain. Aurore fassel tieback, from Houliès USA.

## EVERYTHING YOU NEED TO KNOW ABOUT CURTAINS

- BY SABINE ROTHMAN
- PHOTOGRAPHED BY THOMAS LOOF, LAURIE LAMBRECHT, AND MICHAEL KRAUS
- PRODUCED BY JAMES SHEARRON AND BROOKE STODDARD
- CONTRIBUTING WRITERS: THADDEUS KROMELIS AND JULIA LEWIS
- CURTAIN SAMPLES: JONAS UPHOLSTERY

- 1 Rods & Rings
- 2 Valances
- 3 Cornices & Pelmetts
- 4 Swags & Jabots
- 5 Shades



# 1 rods. & rings

Decorative hardware that allows curtains to be drawn

■ If the first curtains were blankets tacked to windows, rods and rings weren't far behind. From about 1650, the most important European rooms had paired curtains hanging from rings on poles, though many windows were left bare until the 1800s, when industrialization made curtains affordable. Napoleon's troops fashioned poles as spears—with finials like spearheads. Classicists favor fine carving. Modernists go for unpretentious metal. Rods and rings are workhorses that suit any interior. And if your French doors open in, rods are the only option.

Rubelli's silk-cotton Bardi, through Bergamo. Trim #PV71100-210, from Clarence House. Pole, finial, rings, and tieback, Finials Unlimited, through Christopher Norman.



**I** **EMPIRE REVIVAL** A regal complement to Empire antiques. Bright gilt rings, bright gilt finish, Acanthus Leaf finial #45, and mahogany finish pole, all by Van Gregory & Norton, available through Carleton V.



**2** **REGENCY STYLE** The most refined of English looks. Dutch metal leaf-and-paint rings #903, Dutch metal leaf finial #1001, and Dutch metal leaf-and-paint pole #710, all from Finials Unlimited, through Christopher Norman.



**3** **FRENCH COUNTRY** Simple and rustic designs that can work with a homespun linen or heavy velvet. Bronze Volga Embout finial, Anneaux Acier Patine #50 rings, and Grand Embout Simple pole, all by Objet Insolite.



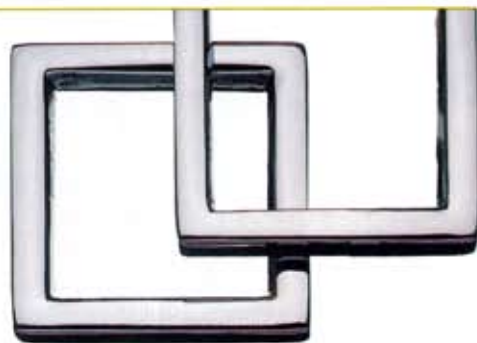
**4 LEATHER LUXE** Modern, yet classic. Polished chrome and stitched saddle leather finial, \$210, and rings, \$45 each, on a classic rod, \$30 per sq. ft., all from Ralph Lauren Home. [rlhome.polo.com](http://rlhome.polo.com).



**5 GOTHIC FOLLY** A baronial touch to complete your gothic fantasy. Dutch metal leaf-and-paint pole #704, finial #549, and rings #900, all from Finials Unlimited, available through Christopher Norman.



**6 1940S CHIC** Dorothy Draper would approve of these clean, graphic lines. Chocolate finish pole, white gesso finish Pineapple Leaf finial #53, and white gesso finish rings, all by Van Gregory & Norton, through Carleton V.



**7 DECO ECHO** Squared off and exquisitely tailored—down to the stylish rings. Deco Step polished chrome square rod, \$180 to \$300, finial, \$165, and square rings, \$55 each, all from Ralph Lauren Home.



**8 HIGH DRAMA** A rich and luxurious accent, especially for a modern setting. Black fluted pole #33, bright gilt and black painted Urn finial #9, and large rings, by Van Gregory & Norton, through Carleton V.

## DESIGNERS' VIEWS Use poles and rings to support and complement every kind of curtain



**1** **Randall A. Ridless and Elizabeth Martell** layered Fairfield piqué cotton in Soft White over Gailen silk taffeta stripe in Aqua, both from Schumacher. Furniture Masters' matchstick blinds. Hardware by Morgik Metal Designs, NYC.

**2** **Michael Rosenberg** used brisby pleats on La Régence custom bronze hardware to create clean vertical lines. Each pleat is 6 inches of Yoma Textile's Mockingbird ultrasuede, from Ellen Ford, Ltd., gathered onto rectangular rings.

**3** **Steven Gambrel** railroaded Peter Fasano's linen Libby Stripe, in Lime, available at Travers. That is, he turned it sideways, so the stripes run horizontally. His brisby pleats are casually gathered for freedom of movement. Steel rods are custom-made.

## HEADINGS Pleats and other decorative gathering techniques give curtains fullness



**FRENCH (PINCH) PLEATS** The classic. Sew rings on top; hide them in back, or attach the heading to traverse rods. French pleats make folds that stack neatly. Kravet's Bengal Duopione silk #22136-19.



**PENCIL PLEATS** Narrow columns create fullness, but pencil pleats don't stack back well, so panels need tiebacks. No velvet or heavy fabrics. Christopher Hyland Inc.'s Palium Plain red silk.



**BRISBY PLEATS** An industry term for pleats pinched at the top edge, which is where rings must be attached. Informal and modern. Osborne & Little's Jangala #F5110/07, available in January.



**SMOCKED HEADING** Smocking tape makes gathering easier, but Jonas Upholstery does it by hand for the artisanal touch. Creations Metaphores' Taftalaine, through Donghia Furniture/Textiles, Ltd.



## 2. valances

Stationary, soft top treatments, often pleated, that hide the track and headings

■ Valances were a staple of John Fowler's English country house look, which put a romantic 20th-century spin on 18th-century decoration. Probably derived from bed hangings, they complement canopies and half-testers, and are a dream in bedrooms. Sister Parish used them; in the 1980s, Fowler's American disciples, including Mario Buatta and Mark Hampton, followed suit. Valances can hide an expanse of wall, change a window's proportion, and give pattern punch. Now, decorators such as Richard Keith Langham and Bunny Williams embrace them, too.

Balik in gold wool, by Old World Weavers, is lined in Conga Line linen/cotton from China Seas, through Quadrille.

**VALANCES** With pared-down shapes and up-to-date fabrics, they're still great flirts



**WILD BELLS**

As he does with most patterned fabrics, Chuck Berlin of Jonas Upholstery cut and pieced a bright crewele to balance its motifs and match them along the shaped valance. Interlining stops the lining, visible in the bells, from showing through.



**KICKY SKIRT PLEATS**

Flavie Metis in multicolor linen-cotton by Manuel Canovas, through Cowtan & Tout, is lined with Etro's Lysandra silk blend #9072/05, at Fontheill Ltd. Berlin carefully planned the placement of each large pansy on the gracefully folded segments.



**REGAL BOX PLEATS**

Kravet wool #17100-10 is lined with Rangella silk in Periwinkle, from Robert Allen. Trims: cotton cut fringe #CF3021-6, from Passementerie, Inc.; silk Cascade tape, from Scalamandr ; and Cantal flanged cord in charcoal, Lee Jofa.



**SHIRRED STRIPES**

Minto 09 silk stripe by Malabar gives this traditional style a modern, upbeat flair. Using the fabric's purple stripe, Berlin cleverly created a tape trim that defines the shaped bottom edge and provides a level of finish.





## Hollywood Glamour

**designer** Eric Cohler

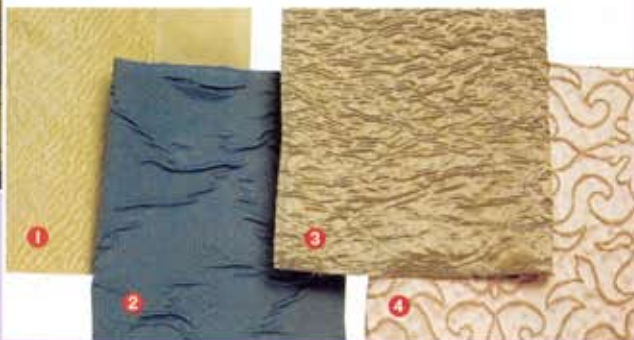
**fabric** Sumptuous curtains with a box-pleated valance have bombshell style, thanks to Nancy Corzine's Harlequin, a quilted silk, in Pale Tea. Cohler likes the way heavy fabrics create their own architecture. And, because of its crinkled effect, the silk projects a sense of warmth and permanence.

**trim** Lee Jofa's Monte Carlo Braid, in Ivory/Linen, is perfectly matched where the box pleats meet.

**layers** Soft Roman shades are made from Coraggio's sheer Organza Froisse, in Dijon. A motorized blackout shade, with remote control, came from the workroom that made these curtains—Windows, Walls & More (in NYC, 212-472-2400). When the side panels are closed, no light seeps in.

**trick** The valance hides dead wall space above the window.

**TEXTURED SOLIDS** 1 New Orleans silk in Pistachio, Boussac Fadini. 2 Havell cotton blend #148-09, by Sheila Coombs, at Sanderson. 3 Mariposa Weave silk in Moss, Kravet Couture. 4 Knole Spangled Bedroom #NTF06001, Zoffany's English Country House Collection.



## Big and Bold

**designer** Richard Keith Langham

**mood** "The curtain's silhouette is traditional," he admits, "but the fabric gives the whole piece an exotic look, which changes the feel of the room." Langham used Clarence House's printed linen Sansovino in Chocolate for the valance and panels. The lining is a butterscotch plaid from Westgate.

**valance** Langham likes to set his valances high, which he believes gives windows a lean look. Here, the valance is set just below the crown molding. Pleats in the valance accentuate the curves of a wood cornice, painted to look like tortoiseshell bamboo. "The cornice picks up on other accents in the room," he says. Wood-beaded trim from M&J Décor, custom-dyed a deep brown, lines the valance's bottom edge.

**panels** Langham's curtains, hanging on traverse rods, break 2 or 3 inches on the floor. Each pleat gathers up 5 inches of fabric. "I decided not to use tiebacks, because I didn't want the panels to swag," he notes.



**LARGE-SCALE FLORAL PRINTS** 1 Chelsea Gardens hand-printed cotton in blue and lilac on pale blue, from Scalamanré. 2 Isadora cotton in Safran, by Manuel Canovas, through Cowtan & Tout. 3 Amanda's Peonies percale in Multi on red, Scalamanré.

## Tree of Life

**designers** Scott Salvator and his associate, Michael Zabriskie  
**tented room** For the Hampton Designer Show House at Villa Maria, below, they played out a Riviera fantasy. The ceiling is China Seas' Charade, with orange dots on pink linen, from Quadrille. The fabric also serves as a flat, 14½-inch valance with contrasting borders of Chow Chow, in Plum, by Alan Cambell for Quadrille. A modern tree-of-life pattern, Potalla linen-cotton in pinks, turquoise, and taupe, by Alan Cambell for Quadrille, drapes the walls.  
**pattern** "If you use a lot of one pattern, it will almost disappear," Salvator says. Although he would never have created such a room for Park Avenue clients, it was amusing in a temporary venue.  
**tricks** The designer used a technique known as reefing, Italian stringing, or tableau draw, in which the leading edges are pulled back with diagonally strung cords hidden behind the curtain. The tiebacks' placement creates the illusion of two distinct, symmetrically placed windows, when in fact the wall is all windows.  
**workroom** Jonas Upholstery.



**branching out** A stylized tree with leaves, blossoms, and birds, the tree of life is a centuries-old, cross-cultural motif. "It's an enduring theme," says Stephen Elrod, vice president and creative director of Lee Jofa, which incorporates it into numerous fabrics. For his own home, Elrod chose the firm's hand-block-printed linen Tree of Life #990026, above. "It's joyful, colorful, and whimsical. Tree-of-life patterns are suitable for curtains, wall upholstery, and even on furniture."

**STILL CLIMBING** Tree-of-life patterns have inspired Western designers ever since Indian palampores appeared in England in the 1500s. 1 Tangara #8652/66, a cotton-linen print, from Nobilis. 2 Crewel cotton with wool embroidery, in lime/blue, Decorators Walk.



## Singing the Blues

**designer** Barrie Vanderpoel

**setting** Vanderpoel used a floral-patterned valance to soften an alcove. "It's a bedroom, and bedrooms should be cozy," she says. "But if the alcove were lower, a valance would not fit."

**trim** Old World Weavers' white Jardin bullion fringe and rope distinguish the curtain from the surrounding wall covering. The rope both conceals the pleat stitching and creates a 2-inch heading that plays up the valance's curve.

**fabrics** "I love this fabric," Vanderpoel says of Old World Weavers' cotton Piona, in blue. "The pattern reads well, and doesn't get lost when the curtains are open." The sheers are Lausanne from Clarence House.



**BLUE AND WHITE** A perennial crowd pleaser. **1** Sheila Coombs's Shalmaz linen blend in Slate Blue, through Sanderson. **2** Hodsoll McKenzie's Tulip Bouquet linen-cotton in blue, through Christopher Norman. **3** Jacobean Printed crewel linen-cotton in blues, Decorators Walk.



## FLORALS: MOVING FORWARD

Nina Campbell's newest fabrics exemplify a trend we love: large floral patterns printed on natural linen. The interior designer-turned-lifestyle guru calls the look the New Opulence. "It's casual, bohemian," she says. "We're in the mood for fresh, pretty, and happy." From left: Magnolia Grandiflora linen and Rosenkavalier #NCF3432/03 linen blend, both by Nina Campbell, through Osborne & Little, Inc.; Chinoiserie linen blend in blue, by Hodsoll McKenzie, through Christopher Norman Inc.

## Geometry Class

**designer** Britt Smith, of Albert Hadley, Inc.

**fabric** "I chose the fabric first," Smith says. "I wanted curtains that would be graphic but still soften the architectural lines of the room." To that end, he used a custom-printed linen, Dotted Shell, in Chocolate, available exclusively to Hadley clients. Chocolate grosgrain ribbon trims the edge, creating a strong contrast to the valance's sinuous form.

**lining** The lining is a Norbar cotton chintz, Sentra, in Corn Flower. The curtains, on windows facing due east, have a warm golden hue when flooded with direct sunlight.

**GRAPHIC PATTERN** The update: **1** Hable Construction's Checkers, through A.M. Collections, Ltd. **2** Jennifer Robbins Textiles' June Flowers in Hollyberry, through Ellen Ford, Ltd.





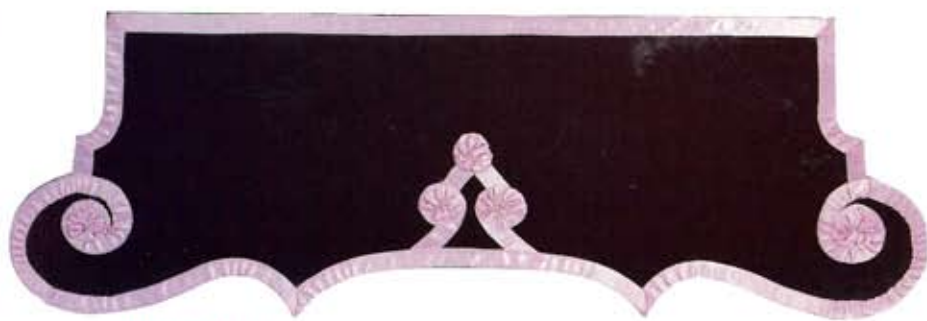
# 3. cornices & pelmets

**Flat tops. Cornices are often upholstered wood; pelmets, stiffened with buckram**

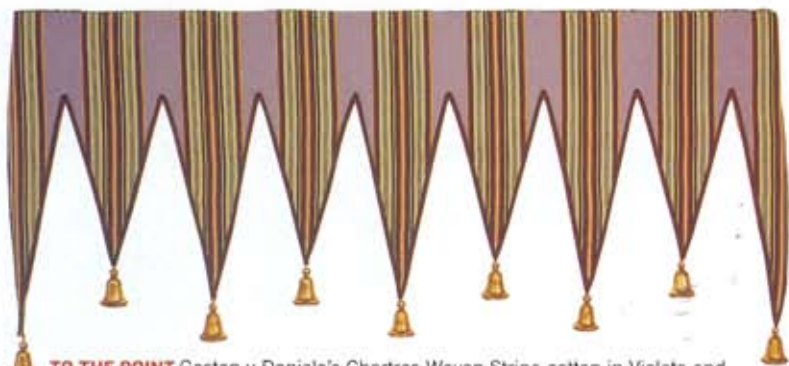
■ Cornices and pelmets have always echoed the architectural motifs of the moment. When French Rococo was chic, shaped pelmets were adorned with playful appliqué and embroidery. The Deco era saw pared-down, rectilinear forms. Elsie de Wolfe's mirrored cornices were the apotheosis of Hollywood glamour. After World War II, David Hicks's graphic pelmets and cornices complemented the geometric patterns he adored. Today, cornices and pelmets can exude pop sensibility or old-world luxury, and the flat surfaces allow pattern to shine.

Nancy Corzine's Galway wool, in Coffee. Luxurious 76 satin ribbon, Hyman Hendler & Sons, NYC. 212-840-8393.

### 3 CORNICES (AND A PELMET) New fabrics on amusing forms



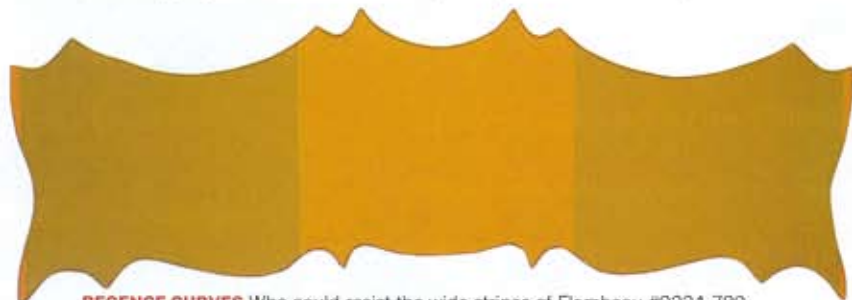
**BAROQUE REDUX** The contrast between matte chocolate brown wool, on a plywood structure, and shiny double-faced ribbon, hand-stitched to curve along the edge and end in little rosettes, gives this cornice a sophisticated edge.



**TO THE POINT** Gaston y Daniela's Chartres Woven Stripe cotton in Violeta and Gris, for Brunschwig & Fils, was pieced so its stripes fall evenly on this pelmet. Resin bells, from Finials Unlimited at Christopher Norman, weigh down the tips.



**POP STARS** A dowdy-chic cornice inspired by David Hicks is covered in Scalamanré's linen-cotton Songes de Pavot in Copper Beach. The punchy trim is Beauvais grosgrain ribbon #5 in color 26, from Hyman Hendler & Sons, NYC.



**REGENE CURVES** Who could resist the wide stripes of Flambeau #9224-780, a polyester-silk taffeta, by Etamine, at Zimmer + Rohde? Because of its synthetic content, the fabric is less susceptible to sun than pure silk. So, go ahead. Give in.

## trade talk

**Definitions by Jonas Upholstery**

Even the most general terms are open to debate, and change with the times. Some people talk about "window treatments"; others go with "draperies" or even the dreaded "drapes." Fancy decorators and Jonas alike scoff at those terms; it's all "curtains" to them.

**austrian shades** Pull-up curtains gathered vertically, so they remain ruched even when lowered.

**buckram** Stiffener inside curtain headings, tiebacks, and pelmets, usually made from cotton or jute.

**bump** Extra-heavy, soft English flannel, used for interlining.

**decorative curtains** Not meant to be drawn.

**dustboard** Shelf mounted at a right angle to the wall. Tracks, valances, pelmets, etc., may be attached to it.

**interlining** Soft layer of cloth between face and backing fabrics. Available in single or double nap.

**leading edge** Inner vertical edge of curtain, where panels meet when closed.

**return** The amount of space between the front of the curtain and the wall.

**repeat** Vertical or horizontal distance between repeated motifs of a pattern.

**stack back** Amount of space taken up by open curtains.

### HOW-TO make a break

■ Gone are the days of overly long curtains that end as puddles of fabric on the floor. Most designers we spoke with agree that curtains should have a 1- or 2-inch break, like well-tailored men's trousers. "Curtains that stop above the floor look like highwater pants," Scott Salvator says. "And puddling's just too awful."

## Old-world Opulence

**designer** Brian McCarthy

**fabric first** He had been waiting for the right place to use Clarence House's Atripalda, a sturdy cotton blend brocade. "It was the inspiration and foundation for the entire room," McCarthy says. To maintain the pelmet's form but keep some softness, he stiffened the brocade with buckram, a light interlining, and a cotton lining.

**custom trims** The silk and cotton passementerie was custom-made by hand in Paris. The trim's scalloped edge reflects the pelmet's points; pom-poms were sewn on individually. A five-month lead time isn't bad, since it takes a whole day to make a meter.

**unlined balloon shades** Schumacher's cotton blend Calais Check #16635.

**EMBRACE LUXURY** New textiles combine sumptuous spirit and strength. **1** Rubelli's Borboni in Bleu Mattier blends viscose, silk, metal, and cotton, through Bergamo Fabrics Inc. **2** Pierre Frey Inc.'s cotton-viscose Moskova in Bleu Drapeau, through Donghia Furniture/Textiles Ltd. **3** Cotton-viscose Lambertson Lampas in Sky Blue, through Travers.



## Antique Embroidery

**designer** Maureen Wilson Footer

**lambrequins** The shaped pelmets have sides that extend at least two-thirds of the window's height. Popular in the Victorian era, they are occasionally reappearing in contemporary interiors. A lambrequin makes you stop and take notice, which is the reason Footer used one to highlight a huge window placed high above the main staircase in a classically inspired house.

**something old** She found the 17th-century Italian embroidered silk at Virginia Di Sciascio Antique Textiles (in NYC, 212-794-8807). The piece, which Di Sciascio believes was ecclesiastical, determined the lambrequin's shape, which follows the curve of an embroidered ribbon. The textile was worn in places; you can see Di Sciascio's patches. "It is the pentimento of age," Footer says. The oxidized tassels are more than 150 years old.

**special glass** Because the house has considerable privacy, the treatment didn't need to obscure the window's antique glass, which has tremendous character.

## Drop-dead Deco

**designer** John Barman

**fabric** This upholstered wood cornice would make Jean-Michel Frank proud. Donghia's wool Glacé Sateen, in Hyacinth, is lined and interlined for a smooth drape. There's no blackout lining because the combined fabrics are so heavy.

**trim** Clarence House's cotton Large Picot Braid, in red, graphically defines the edges.

**draw** Because there is more wall space to the left of the window, each of the four panels has a separate pulley system, which allows them to be moved individually and maintains symmetry. Often, traverse rods can control two or more panels at once.

**hemlines** To hold down the bottom edge, Barman used small, coin-shaped weights. Another option is a fabric-covered chain.

**workroom** Trade France (in NYC, 212-758-8330).

**SMOOTH WOOL** Try subdued tones for a masculine look, or spin out bright hues; either way, wool will keep you warm. **1** Dou wool #43401, Nobilis. **2** Etamine's Gala wool #9206-371, Zimmer + Rohde. **3** Carriage Cloth wool in Nutmeg, Claremont. **4** Designers Guild's Fiesole wool blend, in Cyclamen, available through Osborne & Little.



## Mint Condition

**designer** Richard Keith Langham

**scale** Langham used a pelmet and sheer cotton panels in an octagonal breakfast room dominated by windows on one side. "It was important to make the room look balanced and symmetrical," Langham says. The pelmet adds architectural structure and conceals the curtains' mechanics.

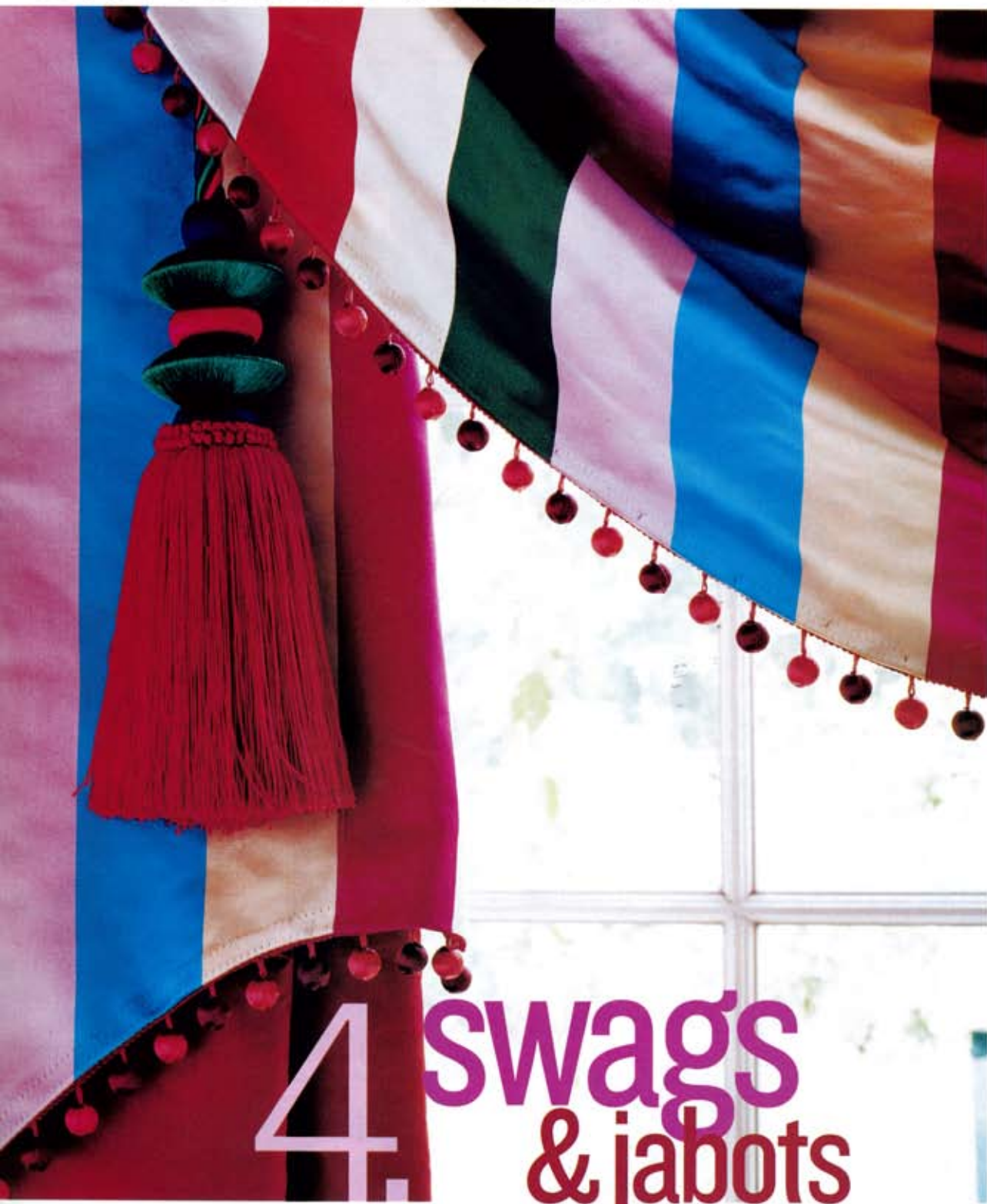
**sheers** "The sheer," the designer says, "lends a softer side to the room." Langham made four panels from Scalamandre's Ranier in Champagne to divide a trio of large, abutting windows. He used three window widths of fabric for each panel to ensure that the unlined sheers would be thick enough when drawn. He trimmed them in the same material he used for the pelmet.

**pelmet** The pelmet has a return of 7 inches. "When the room and window are large enough, I don't mind having a pelmet with a large return," Langham says. "That way the curtains will not look cramped by the fixture." The pelmet is made from Osborne & Little's cotton Doucette in #11, which Langham stiffened with buckram. Stanley Pleating embroidered the pelmet with natural cotton twine, using a pattern that Langham created.



### HOW-TO avoid seams

■ Many companies now offer double-wide fabrics—usually measuring about 112 inches. Here are a few of our favorite sources for expansive sheers and silks: Boussac Fadini, Dedar, Jab, Osborne & Little, Randolph & Hein, and Zoffany.



# 4 swags & jabots

Swags, swoops of cloth, hang from fixed points. Jabots are cascading side pieces

■ Traditionally, swags and jabots have been the height of formal elegance. Their graceful drape complements the straight, rational lines of neoclassical architecture. American patriots adopted them freely, taking a page from Thomas Sheraton's book. (Although Sheraton was better known for furniture, his designs for swagged curtains, published in 1793, had tremendous influence stateside.) Even Thomas Jefferson, who took his cues from France, designed swags for Monticello. Today, many decorators, including Thomas Jayne and Scott Salvator, use swags.

Striped Rigato Seta in Kaleidoscope, lined in Myrena silk taffeta, both Lee Jofa. Fringe, Kravet. Samurai tassel, Houles USA.



## TASSEL TIEBACKS

Beautifully crafted, they gather your curtains with finesse



1 Fresh and bright enough to suit a modern interior, the Saint-Germain #35017 has tassels with net-covered heads and multicolor skirts, by Houlès USA. 2 With its contrasting colors and sculptural, grapelike cluster, the Grape de Raisin #EGR-1 tieback is high style; 3 the elaborately detailed Embrasse à la Turque provides a rich and exotic accent; and 4 the opulent silk Embrasse 2 Glands à Jasmin #PV73327-210 is the perfect accessory for a traditional room; all three made to order in France through Clarence House.



## Curtain Couture

Gabhan O'Keeffe gives swags, gimps, fringes, and tassels his golden touch

London decorator Gabhan O'Keeffe has been called a visionary and a baroque master, but these grandiose labels tend to gloss over his exceptional dexterity with textiles. His interiors typically feature opulent fabrics and passementerie that he designs and has hand-loomed using centuries-old techniques. "I've always loved textiles," he says. "I think they are just as important to a house as architecture." For an English country house, he created an elaborate, swagged portiere for the doorway between a boudoir and a bedroom. "The client wanted to be swathed in wonderful fabrics," O'Keeffe says. The portiere's silk taffetas are "densely woven yet paper-thin because the silk yarns are so fine. This construction renders exquisite color and luster." The lively silks are edged with handmade striped fringes, while the cornice is punctuated by crunched taffeta rosettes. "I love the effect of layering," says O'Keeffe, proving that too much is never enough.

## Height of Elegance

**designers** Scott Salvator and his associate, Michael Zabriskie  
**chic scheme** To highlight the tall ceiling and elegant windows, they designed a three-tiered "swagged valance," with rosettes that break the line of the crown molding. Heavy cotton taffeta, Scalamandré's Strathmore Striae, in Shrimp, is interlined, and lined with Old World Weavers' Taffetas Carreaux, a checked acetate, in Peach.

**proportion** The height of top treatments varies based on architecture. With a 9-foot ceiling, Salvator's range from 18 to 22 inches.

**custom trims** The rosette's trim is a tiny version of the braid #B110-999 on the swags and panels. Hand-tied tassel trim #TF-1002-999 outlines the curtain. All by Passementerie, Inc.

**workroom** Jonas Upholstery.



**CRAZY FOR CORAL** This season, as always, coral is one of our favorite hues. It warms up any interior, whether your decor is classic or cutting-edge. **1** JAB's Mango silk blend #1-6226-219, available through Stroheim & Romann, Inc. **2** Miri silk from the Makasar collection by Designers Guild, available through Osborne & Little. **3** Presido cotton in Beet, available from Kravet.



## Wrap It Up

**designer** Jeff Lincoln

**fabrics and trim** Fortuny's Carnavelet, in yellow and white, far right, makes a bold statement. Bruntschwig & Fils's braided trim, Gabrielle Crete in yellow, defines the leading edge. Because the curtains do not close, Lincoln used a beige Christopher Norman Trianon Strié shade for light and privacy. The water-gilded wood hardware is by Joseph Biunno, Ltd.

**up and over** Lincoln's swags are made of three separate sections of fabric tacked to the rod, although they appear to be one continuous piece of material. Cutting and tacking solve the logistical problems of wraparound swags. Swags can be set individually with cut fabric, which makes balancing their depth easier. Tacking ensures that the front of the fabric faces out. When cut, it may be turned horizontally or vertically. With a pattern such as stripes, this allows you to coordinate the direction of swag, panels, and jabot.

**VENETIAN FLAIR** Nothing can transport you to the city of grand canals like a wonderfully soft cotton printed with metallic ink and then subtly aged. **1** Elise cotton in Cantaloupe, by Groves Bros., available through Old World Weavers. **2** Glicine, which is based on a 17th-century Italian design, in Red and Gold Texture #5072, and **3** Farnese Frieze in Majolica green and silvery gold #5323, both long-staple Egyptian cotton, from Fortuny, Inc.





## Swags and Stripes

**designer** Jeff Lincoln

**stripes** "A good workroom is everything when making striped curtains fall correctly," says Lincoln, who worked with Maison de France (in NYC, 212-683-1234). He used a Bruntschwig & Fils stripe that has been discontinued; the company recommends its Rayure Bagueline silk, by Verel de Belval, for a similar effect.

**rods** Using a style popular in the Regency era, Lincoln fixed swags to the lead and anchor rings on custom water-gilded rods, by Joseph Biunno, Ltd. "There really is no fabric that looks bad on a rod and rings," he says. "Think of them as decorating's little black dress."

**jabots** He likes jabots to cascade two-thirds of the way down a window. These are lined and faced with the same fabric. "The large repeat is easier to read when you see it on both sides," he says. The bullion trim is Bruntschwig & Fils's Frange Torse in white.



**STRIPES** A measured pattern is appealing, never overwhelming.

**1** Berenice cotton blend in Azur by Manuel Canovas, through Cowtan & Tout. **2** Lamballe Silk Stripe in Bluebell, Bruntschwig & Fils. **3** Rayure Imberline cotton blend in Vert, Claremont. **4** Verel de Belval's silk Mornay Taffeta Stripe in Ocean, Bruntschwig & Fils.

## Light Touch

**designers** Scott Salvator and his associate, Michael Zabriskie

**function** These curtains draw because the clients entertain on winter evenings and prefer the sparkle of light on silk to a dark exterior view.

**form** Salvator created two swags, which visually extend this wide window up, not out. The swags are lightly pleated to avoid a pretentious, Victorian look.

**pattern** "If you want longevity, go for something subtle," he suggests. "Curtains are an investment. You don't change them often." He used a Travers silk that has been discontinued; an alternative is Travers's Elton Stripe. Notice that the stripes are perfectly vertical. A well-made curtain looks easier to make than it is.

**jabots** They are cut as carefully as any dress and shirred at the top to create a graceful "S" curve at the bottom, instead of a flat zigzag.

**trim** Jonas Upholstery made three Maltese crosses from the Travers fabric. Silk tassel trim #TF1005-8 is from Passementerie, Inc.



**AND MORE STRIPES** Rosy hues from the new collections: **1** Le Beau Danube silk in Rose Petal, available through Kravet. **2** Mornay Taffeta Stripe silk in Cerise, by Verel de Belval, available through Bruntschwig & Fils. **3** Thurloe Stripe #104012 silk in Rose, from Travers. **4** Eugenie in Watermelon, a linen-viscose blend, through Carleton V.





# 5. shades

**Curtains operated by cords on the reverse side, or flat panels on rollers**

■ When Daniel Marot perfected pull-up curtains—kissing cousins to our balloon shades—for William and Mary of Orange in the 1600s, he couldn't have imagined how they would endure. Versatile and unobtrusive, shades function well in high-traffic areas, where hanging curtains would get in the way, and fit easily in awkwardly placed windows. Romans, the most modern version, are flat when lowered, and pleat or gather as they're drawn up. More traditional balloon shades are gathered or pleated across the top. Shades are too useful to go out of style.

**A Roman shade—  
ribboned Lamella silk  
in Leaf by Designers  
Guild through  
Osborne & Little—  
dips at the sides.**



## Cheerful Welcome

**designers** Scott Salvator, Michael Zabriskie  
**fabric** Scalamandre's Turandot Plaid silk taffeta, inspired by an early-19th-century document, suits a lacquered red foyer, far left top. The bells are lined with Fancywork cotton in Rust, from Clarence House, far left bottom. Salvator says tiny prints should be used for lining; they have little character on their own. Passementerie, Inc.'s silk loop trim #LF2000-3 adds a flirty touch.

**bell of the ball** Instead of trying to create bells from the panel's fabric, Salvator made these separately and sewed them on.

**full story** "When you pull the curtains up, they shouldn't look sad," Salvator says. "They also shouldn't look like full potato sacks." Consider the width ratio, as you would for any other curtain.

**solar shades** Salvator gets his at Sundial-Schwartz (in NYC, 212-717-4207) or AGN Custom Window Treatments, Inc.

**CHOOSE A CHECK** Checks can't be beat for simple style. **1** Small Check in red, by Kathryn Ireland, is hemp, which offers a laid-back look. **2** Poissy silk in Persimmon and **3** Crossman silk in Berry, both from Robert Allen, are no country cousins. Their material says sophistication.

## Sitting Pretty

**designer** Eric Cohler

**balloon shades** It's fun being a girl when your bedroom has lavender balloon shades made with Osborne & Little's Galatea Plain cotton in LF4160-01. The ruffled trim is made from Brunswick & Fils's Priscilla Plaid, in Iris and green. The shades are interlined and have a blackout lining to block bright eastern light.

**room divider** A curtain cuts the room in two, creating a stage for the young actress's productions. The panels are Cowtan & Tout's Safi Voile, a cotton sheer woven with stars. They are topped with a pelmet of cotton triangles interlined with heavily starched flannel.

The pelmet matches the balloon shades, as do the tiebacks, edged with glass beads

#979-50079 in CR 23/10, from M&J Décor.

**workroom** Windows, Walls & More.



### HOW-TO keep them clean

John Molla of Cleantex Process Co. (212-283-1200), which has been cleaning New Yorkers' curtains since 1928, suggests vacuuming lightly to keep off the dust and sending them to an expert every one to three years, perhaps when you're repainting.

## Sheer Delight

**designer** Darren Henault

**roman shade** "A naked window is like a naked ninety-year-old man," Henault says, explaining why he covered his living room windows.

Twenty yards of a linen sheer from Donghia ensure decency but still allow natural light into the apartment. Narrow valances made from a double layer of the same linen conceal the clutch roller.

**edges** Henault created an elegant curve on the shades' bottoms—trimmed in Rogers & Goffigon wool Bechamel in Kernel—by removing the support rod.



**SHEERS** "Fabric can be dramatically altered by the presence of light," says Mark Pollack, design director of his eponymous firm. "With sheers, light creates amazing optical effects." **1** Pollack's Gatsby, in White Linen, is woven and embroidered in France. **2** Gazebo linen, in Aqua, from Carleton V. **3** Pollack's Peekaboo, in Seasalt, blends linen, viscose, silk, polyester, and Lurex.



## The Ready-made Route Best bets for instant gratification

Today, there is a world of ready-made curtain options to explore. This wasn't always the case, which is why **The Silk Trading Co.** launched its Drapery out of a Box program last year. The collection offers some 15 curtain styles in a growing range of fabrics that are lined, interlined, and in stock. 800-854-0396. **Florio Collection** by Janet Rodriguez and Joanna Poitier is known for embroidered silk taffeta and linen panels that have all the style and quality of custom curtains, without the wait. [floriocollection.com](http://floriocollection.com).

Ready-made panels are a great way to go if you're looking for a seasonal change or decorating a rented home. **Anichini** offers three styles of 100 percent Muga silk panels, which are suitable for windows or bed hangings and complement the Vermont company's luxurious bed linen collections. 800-553-5309. Gorgeous ready-made sheers and valances are among **Garnet Hill's** specialties. 800-870-3513.

For a dorm room or a first apartment, **Anthropologie's** ready-made curtains are favored by chic bohemians on a budget. 800-309-2500. Our pick for children's rooms is **Pottery Barn Kids**, which sells ready-made panels in practical, kid-friendly fabrics like corduroy, chambray, and gingham. 800-993-4923. For a really quick fix or a temporary solution, try **Smith+Noble**, 800-560-0027; **Restoration Hardware**, 800-762-1005; or **Pottery Barn**, 800-922-5507, all of which sell hardware, too.



**READY TO HANG** Tropical Floral, above left, shown in Bottle Green, and French Ribbon in Moss Green, above right, both from Florio Collection. Odessa Overlay, right, from The Silk Trading Co.'s Drapery out of a Box collection.

### HOW-TO design your own

Interior designer Sally Tucker has developed a clever tool to help others create custom curtains. Her **Mastervisions for Windows** is a three-ring binder filled with detailed line drawings of cornices, valances, panels, and blinds, printed on transparent acetate overlays. Mix and match to design the curtain of your dreams. \$299 and up. 800-452-8246. □



Diamond Baratta's channeled chair, above, is upholstered in custom wool glen plaid with Scalamandré tape and cord, and with a Syrie Maugham pleated skirt.

# AMERICAN CLASSIC

## Update for a 1930s armchair

Steven Jonas's shop has been making Marshall Field chairs for decades. According to Jonas, decorator Ruby Ross Wood originally scaled the piece to accompany French and English furniture in Field's Long Island vacation home. The result is an elegant, well-proportioned form that will neither dominate a room nor disappear alongside larger pieces of furniture.

Diamond Baratta uses a similar custom chair to the same effect. "The Marshall Field chair is feminine. It's a form we often use," Anthony Baratta says. "It has a rounded back," William Diamond adds, "so it can be placed in the middle of a room." With a Syrie Maugham skirt, the chair looks great from any angle. Lee Jofa offers a similar chair, and this fall introduces a collection of Diamond Baratta-designed fabrics, available to the trade, for those who want the Diamond Baratta upholstered look. "We did not alter our style," Diamond says. "What we do for our clients we did with these fabrics." The line includes signature prints and woven-cotton, menswear-inspired fabrics such as the glen plaid used in this project. —THADDEUS KROMELIS

Three of Diamond Baratta's Lee Jofa cotton fabrics available this fall, from top: Madison Plaid in pink; Magazine Street Weave in red; Scorney Check in pink.



This unfinished Marshall Field chair from Jonas's shop, pictured in muslin, requires 10 to 13 yards of fabric. Natural fibers, right, are used to build up the inside of this overstuffed classic.



## bare facts

Jonas gave us general guidelines for covering a traditional Marshall Field chair, and told us how he constructs one.

■ **FORMAL OR INFORMAL** Designers have typically used damask, velvet, or lampas on this tightly upholstered chair. Cording, braiding, and an intricately pleated skirt complete that formal look. Channeling lends an elegant Deco air. Chintz and tufting can be more informal. A skirt and a separate seat cushion are a must in any situation.

■ **MEASURE AHEAD** Expect to use about 10 yards of fabric with a tailored skirt and 13 for a Syrie Maugham skirt. You will need 12 to 24 yards of cord, which should range between 1/4 and 3/8 inch in diameter.

■ **OVERSTUFFED CONSTRUCTION** Jonas constructs his chairs from scratch, starting with a kiln-dried maple frame. **1** Sterilized animal hair is a durable base padding. **2** Burlap and jute strips connect springs and inner construction to the frame. **3** Glazed cotton keeps animal hair from poking through fabric. **4** Muslin is the final layer before upholstery. **5** Dacron is occasionally used between muslin and upholstery. **6** Black cambric seals the chair bottom. **7** Burlap webbing holds inner workings in place. **8** Raw cotton pads and fills gaps.